

## DAILY MAGAZINE PAGES FOR EVERYBODY

## Shoes Express Character

By the neatness of her feet is the truly refined woman to be recognized. There is a satisfaction in the consciousness of being perfectly groomed which no other accessory of dress can give.

Walking to make herself slender has so broadened the American woman's foot that she seeks to give it a narrow look by wearing the long tapered colonial tie. Besides protecting the instep, its long tongue contributes to the desired slender effect and its big buckle makes the front view so attractive that the great length of its lines is overlooked.

Like the colonial ties, the very practical street boots which so many weak-ankled women are wearing are a variety of leathers and are buttoned.

A well made boot lasts as long as the well tailored costume.

Excepting that their buckles are more brilliant, evening ties do not vary radically from those worn in the afternoon, but their materials are different, since they are in satin or moire or patent leather, preferably in black because the distinction of both classes of the consists in not attracting attention.

By early autumn soft changeable taffeta slippers will be very generally seen, but only with evening gowns, naturally, and decorated with the simpler of jeweled buckles or rhinestone buckles.

An evening slipper which often takes the place of those in fabrics in patent kid, and has a low cut pump which shows off the fashionable gauge thin but perfectly plain black silk stocking.

This history presents a contrast to the lace-trimmed, spangle-encrusted, color-embroidered stockings, which show bad taste. The present fashion of foot and ankle veils is more becoming and more practical. It is the same, because harmonizing with the entire collection of shoes. And it is to represent every dressy slipper because of its heels.

Those narrow, tall heels, copied from the shoe of the time of Louis XV, are very bad for the toes, which are compressed cruelly because the weight of the body pushes them forward. Originally the Louis XV shoe was a red leather-headed, brocade-trimmed affair, as spectacular as the monarch of that name. Its gold and silver brocade were still with us in the thirteenth, the buckles of which seem destined to be replaced by beautiful artificial buttons.

The woman who wishes to appear well dressed should guard herself against making mistakes in the choice of shoes. She should avoid extreme styles in color, or colors which contrast with the ankle, especially if her feet are of the slenderest. The bad effect of strikingly dressed feet cannot be overcome by the most faultless costume.

## Folly of Jealousy Proved by Tragedy; "It Doesn't Pay," Agree Women Writers

"Go, Make Her Happy," Should Be Reply, Says Mrs. Woodrow, If Husband Says, "I Love Another."

By FLORENCE E. YODER.

Are you jealous of your husband?

Somewhere in Delaware there is a woman in retreat—waiting for the trial in the fall which will either free or convict her of the murder of another woman.

And the black finger that picks her out to the law as the murderer and causes her to be held by the State is pointed by JEALOUSY.

The horrible commonplaceness of the Ibsen tragedy is here in all its sordid detail. Listening at doors, windows, keyholes; installing the latest and most modern spy, the dictaphone, Mrs. Carman let the green-eyed monster eat into her heart until it entirely possessed her—obsessed her—and has laid her liable to the charge of murder.

What does it make you think of jealousy?

How near have the wings of tragedy brushed over your own home?

Would the tragedy at Freeport make you think it pays?

The following are the opinions of several prominent woman writers, who were interviewed on the subject:

Mrs. Wilson Woodrow, author of the "Black Pearl," and many stories of married life, scorns it.

"As for the usual methods by which jealousy manifests itself, they are an insult to anybody. Each person has a right to his own individuality," says Mrs. Wilson Woodrow.

If a woman persists in opening her husband's mail, in desiring that he account to her for every minute spent in her presence, he is justifiably in regard to her actions as intolerable.

"I personally would not submit to such espionage from any man or woman," she added, "nor would I force it upon another."

"If a woman is married, and her husband comes to her and tells her that he no longer cares for her, the only reply is 'Go, and I hope you make her happy.' One can have no patience with the dog-in-the-manger woman."

In other words, Mrs. Wilson Woodrow asserts the utter necessity of learning and putting into practice the golden rule of never crying over spilled milk. She says, hitting the nail on the head—"Each person has a right to individuality," and thereby gives a perspective.

Declared "Bread Fear," Miss Maria Thompson V. Davies, author of the "Melting of Molly," launches directly into this phase of the case of the Green-Eyed Monster vs. The Wife. She says:

"Jealousy is the bread fear. That is its origin, that is the only shadow of excuse it ever had. When a woman is economically dependent on a man she is naturally afraid that if he transfers his affections he will transfer her support along with them. She is afraid of losing her daily bread. Whether she knows it or not the modern woman who succumbs to jealousy is tacitly admitting that she is too helpless to take care of herself."

That is the explanation of a girl's jealousy of her young man before marriage. She is really afraid that he will take on the job of supporting some other woman than herself.

Confess to yourself, how much of your jealousy is from this reason and haven't you often babied your self with the idea that it was the offspring of love, and nothing else.

No Right to Be Jealous. "A woman has no right to be jealous of any other living being," she declared, "whether her husband or sweetheart or friend. If she loves some one who loves some one else, she should be glad that the person for whom she cares is getting so many beautiful things out of life. The best, indeed the only real part of love, is a giving out, a giving forth. To stop to think of what one receives in return isn't loving."

"The woman who can support herself, whatever happens, is not usually jealous of her husband," Miss Davies went on. "The new woman who has a cultivated mind and a social sense is not often a victim of jealousy. When you really feel that all men are your brothers and all women your sisters, when you have thought yourself away from the petty idea that your husband is your personal property, you can't be jealous."

Lack of Humor May Be Cause. "The wise wife invites the most women she knows to her home and encourages her husband to be friends with them; just as the wise mother gives her child home-made candy. Then nobody goes out looking for unwholesome sweets."

"Also, I do not think jealousy can co-exist with a sense of humor," finished Miss Davies. "At least, I am certain that the woman who is jealous of her husband is not a woman of humor."

Now, if anything drives me to the point of desperation when I'm idly indulging in a game of solitaire, it is the voice of my conscience, which I feel called upon to offer when you see a move quite as soon as I do. If a man began to advise me, I'd likely tell him in a friendly way to shut up. Mary would cry if I ventured an expression of my distaste, and therefore, up to date, I've grinned and borne it.

I tried my paper tonight, and had scarcely read half a column before Mary was telling me about a party I had given. I remember something about end, and went politely toward the door. The party was replaced by a forbidden account of Mrs. Craig's twins, who yell by night and sleep by day. With a sigh I eventually laid aside my newspaper, and lighting my pipe, moved over by the fire. As usual, Mary sighed contentedly, moved over

LEAVES DROPPING



PEEKING THROUGH THE CURTAINS



NO ONE HAS A RIGHT TO BE JEALOUS

Green-Eyed Monster Really Is Bread Fear, Says Miss Davies—Work Drives It Out of Mind.

Half of the women who are so horribly jealous of one person in

the world haven't any individuality, and don't want any! They are perfectly happy to live in the reflected personality of another person—they have no self pride, no personal wish to demonstrate their own powers to the utter exclusion of other human beings.

They are the real old-fashioned, unadulterated clinging vine type, and they have a mighty hard row to hoe in this hardened field of twentieth century human unrest and endeavor.

They are the fact that women, if independent, mentally and economically, have too much to think about to be jealous. They see things in a truer perspective, or, more concisely, they are given a perspective.

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## THE BEST Photoplay Department in WASHINGTON

## Private Projection Room Is Opened by Exchange Manager

The first private projection room in Washington for the display of moving pictures to exhibitors that they may select their films has been formally opened. The room is the property of the Electric Exchange and will be utilized for showing Pathe films to prospective renters. It forms one of a chain of similar rooms operated by the Pathe firm. Every exchange handling these films has now a projection room because the officials of the Pathe company have demonstrated without question the business value of displaying films before the exhibitor so that he might select his own program rather than forcing on him the program it is most convenient to furnish.

The establishment of one such room here will undoubtedly result in others being equipped by the leading producing companies, so that before long it will be possible for the exhibitor to see every inch of film he rents before he rents it and in this way can provide for the varying tastes of his patrons. The most important feature of the establishment of the projection department in the Pathe exchange is the reason therefore—a sound business reason.

"We have established our projection room here so that all the exhibitors who rent film from us can know what they are renting, because we have found that our business is better and the results we obtain from our film far more satisfactory in every way," Exchange Manager C. L. Worthington told me when he welcomed me to his new department. "There is absolutely no doubt that it is the best sort of business policy to display your goods to the buyers and let them make their own selections. I established that policy when I was with the General Film and the same time ago, and opened the first private projection room in connection with an exchange. It began to show results right away. The exhibitors took a deeper interest in their programs and became more closely acquainted with the resources of the exchange. They realized that we would do everything we could to provide them with what they wanted, if they failed to get what they asked for, in a reasonable time, it was because the film couldn't be produced."

"Pathe Company has also found the policy a good one. Every exchange that is the name of the exchanges that handle Pathe pictures—now has a private projection room, and the aim of every exhibitor the best kind of opportunity to see our goods. The projection room is a very big aid to the exchange manager. He must have an expert operator and the best machine obtainable. With this combination he can show the exhibitor just how the pictures should be exhibited. Many times we have been able to correct a fault in projection for an exhibitor or demonstrate a way to show a picture that got the best results. And because of this we have built up our business. Of course, we must have good films to show, but with the aid of the projection room, we can show a picture that is a real winner without a projection room."

This week brings about the inauguration of the policy of re-issuing old pictures in a regular program. Several of the local photoplay houses have arranged to exhibit Mary Pickford films one or two days every week until the supply has been exhausted. This means the supply of the Biograph and Imp pictures. It has been explained that these pictures are not old pictures except that the negatives are old. They are new prints, as new as any prints seen here. And it is probable that the new prints are even better than the ones which were originally made from the same negatives because the process of printing and developing have improved a great deal since these films were made. At Crandall's and Olympic Park special days have been set aside for the Mary Pickford pictures. Crandall's will run the pictures each week for twenty-six weeks. The first pictures will be

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O woman! It is thou that causest the tempests that agitate mankind.—J. J. Rousseau.

Trust not a woman when she weeps, for it is her nature to weep when she wants her will.—Socrates. (Copyright, 1914, Newspaper Feature Service.)

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## PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



MARGARET GIBSON, the Vitaphone star, who appears at Crandall's today in "His Kid Sister."

run on Mondays and Tuesdays and the second on Saturdays. Randolph Park the Pickford pictures will be seen on Friday nights. In this connection I received a note from a reader who has inquired for the reproduction of other films from some time ago, and who is particularly pleased. This reader referred to one play with Gus Coney, "Alkali Ike," in the lead, which he stated he thought was one of the best comedies he had seen. The idea is one that might be carried out by the producers with as great profit as the production of old films of film stars. There have been a number of especially good plays without a big star of the Mary Pickford or King Baggot magnitude, but which deserve to rank beside the star productions. These could be reproduced at small expense and would be a very acceptable form of entertainment to many photoplay enthusiasts.

G. M.

## Woman and Her Judges

FOR.

Men are more eloquent than women made. But women are more powerful to persuade.

A beautiful and chaste woman is the perfect workmanship of God, the true glory of angels, the rare miracle of earth and sole wonder of the world—Hermes.

A lamp is lit in woman's eye, that soul, else lost on earth, remember angels by. —N. P. Willis.

A good woman is the loveliest flower that blooms under heaven—Thackeray. Earth's noblest thing, a woman perfected.—Lowell.

No man ever lived a right life who had not been chastened by a woman's love, strengthened by her courage and guided by her discretion.—Ruskin.

That man hath secured his fortune who hath married a good wife.—Euripides.

AGAINST.

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## WHAT THEY'RE SHOWING IN WASHINGTON.

TODAY.

Mary Pickford in "The Old Actor," Crandall's, Ninth and E streets. Mutual program, Central Park, Ninth near G street.

Richard C. Travers in "A Letter From Home," Olympic Park, Fourteenth and Y streets.

"The Creation," the Belasco, Lafayette square.

TOMORROW.

"The Million Dollar Mystery," Fifth installment, Olympic Park, Fourteenth and V streets.

Mary Pickford in "The Old Actor," Crandall's, Ninth and E streets. Mutual program, Central Park, Ninth near G street.

"The Creation," the Belasco, Lafayette square.

James Joins Mutual.

Arthur James, formerly widely known under the nom de plume of "Beau Broadway," in the Morning Telegraph, who was engaged by President Aitken, of the Mutual Film Corporation, a few weeks ago to carry out some special plans which Mr. Aitken had in contemplation in connection with the Mutual scenario department, has taken charge of the departments formerly managed by Philip Mindil, who resigned about a fortnight ago.

Mr. James' new duties include editorial direction of Reel Life and Our Mutual